

#67

ZONING CHANGE REVIEW SHEET

CASE NUMBER: C14H-2010-0039

HLC DATE: September 27, 2010
October 25, 2010

PC DATE: December 14, 2010
January 11, 2011

APPLICANT: Historic Landmark Commission

HISTORIC NAME: Bradford-Nohra House

Late Backup

WATERSHED: Waller Creek

ADDRESS OF PROPOSED ZONING CHANGE: 4213 Avenue G

ZONING FROM: SF-6-NCCD to SF-6-NCCD-H

SUMMARY STAFF RECOMMENDATION: Staff does not recommend the proposed zoning change from Townhouse-Condominium Residence – Neighborhood Conservation Combining District (SF-6-NCCD) to Townhouse-Condominium Residence – Neighborhood Conservation Combining District - Historic (SF-6-NCCD-H) Combining District zoning. Staff recommends release of the demolition permit. The 1908 wood-frame house was completely obliterated when the house was stuccoed over and all of the windows were replaced with jalousie windows. A test for whether a building retains its integrity of materials and design is whether a figure from the historic period of the house would recognize it today, and staff believes that that house has lost its historic wood-frame appearance to such an extent that the house associated with the Bradfords has been completely lost. To qualify as an individual landmark, the Land Development Code states that a structure must maintain its historic appearance, and this house clearly does not. Therefore, while recognizing that the house has significance to the Hyde Park neighborhood groups who have pushed constantly for its preservation, the house does not qualify as a historic landmark because of the massive changes to its exterior. The current owner has no plans for restoration of the house because of its deteriorated state, and staff cannot recommend a building for landmark designation without a restoration of its historic appearance.

HISTORIC LANDMARK COMMISSION ACTION: September 27, 2010: Initiated a historic zoning case. Vote: 6-0 (Leary absent). October 25, 2010: Recommended a zoning change from SF-6-NCCD to SF-6-H-NCCD. Vote: 5-1 (Leary opposed; Hansen absent).

PLANNING COMMISSION ACTION: Postponed to January 11, 2011 at the neighborhood's request. Vote: 6-0 (Chimenti, Reddy, and Hernandez absent).

DEPARTMENT COMMENTS: The house is listed as potentially contributing to the Hyde Park National Register Historic District.

CITY COUNCIL DATE / ACTION: December 16, 2010: Postponed to January 13, 2011 at staff's request due to the postponement by the Planning Commission.

ORDINANCE READINGS:

ORDINANCE NUMBER:

CASE MANAGER: Steve Sadowsky

PHONE: 974-6454

ANNUAL TAX ABATEMENT: \$2,715 (owner-occupied); city portion: \$1,358 – no AISD or ACC participation.

APPRAISED VALUE: \$541,013

PRESENT USE: Residence

CONDITION: Poor

PRESENT OWNER:

Helen Nehra
Sylvia Dudley, Trustee
4214 Avenue G
Austin, TX 78751-3815

DATE BUILT: ca. 1908

ALTERATIONS/ADDITIONS: Several additions; the house has been covered in stucco, the windows are not original, and the gable on the south has been removed. The second story porch has been enclosed and is shown as a wrap-around porch by the Sanborn maps rather than a side porch. An odd diagonal addition appears to have been added in the 1940s.

ORIGINAL OWNER(S): William A. Stewart

OTHER HISTORICAL DESIGNATIONS: None.

MAXWELL ENVIROTECH INC.

751 LONESOME TRAIL # 300 DRIFTWOOD, TEXAS 78619



Telephone / Fax Number (512) 847-2797

Date: July 24, 2008

Proj. No. 080787

Page 1 of 3

To: Sylvia Dudney
4211 Avenue G
Austin, Texas 78751

Re: IAQ Investigation
4213 Avenue G
Austin, Texas

Dear Mrs. Dudney:

Maxwell Envirotech, Inc. performed Phase I Mold Bulk Sampling and Air - O - Cell Total Mold on the above referenced project July 14 and 21, 2008.

Inspection Summary

The initial visual inspection found water damage apparently attributable to various plumbing leaks (see photographs attached). The bulk sampling (Quantem Set ID 163971 attached) Samples SD.1-8 showed concentrations of mold in all rooms tested except the 2nd floor porch and north kitchen. The Air-O-Cell Total Mold air monitoring (Quantem Set ID: 164297 attached) showed elevated levels of several genres of airborne mold in the kitchen (Sample SD-10) elevated 73% the outside air (Sample SD-12) and the living room (Sample SD-11) elevated 185% the outside air. Of particular concern was the presence of genres (esp. *Aspergillus/Penicillium*) reported inside that were not present in the outside air.

Discussion

The presence of elevated mold in indoor air samples is a signpost of poor indoor air quality and a reason for concern. When disturbed by vibration, air movement or maintenance, etc. the presence of fungal contamination can result in increased episodic exposure. Occupancy of the area is not recommended for persons very young, old, pre-disposed to fungal aeroallergens or otherwise immuno-compromised.

Recommendations

The residence cannot be remediated for mold without prior extensive renovation of the structural, plumbing and mechanical systems which are beyond the scope of this report. In addition to the parameters causing the mold problems the facility does not meet code in numerous areas also beyond the scope of this report. It is the opinion of Maxwell Envirotech, Inc. the restoration of the facility to livable space is not economically feasible.

(cont)

microscopic evaluation. Tape/bulk samples were analyzed to evaluate and characterize general populations of potential fungal contaminants, as well as, to distinguish active and/or transitory fungal presence. The presence of active fungal growth in an indoor environment is not consistent with the practice of maintaining acceptable indoor environments and/or air quality.

Statement of Certification:

The undersigned certify that to the best knowledge and belief:

The statements of fact contained in the report are true and correct.

The reported analyses and conclusions are limited only by the availability of documentation and limiting conditions and are our personal, unbiased professional analyses, opinions and conclusions.

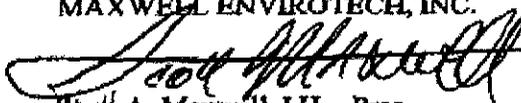
No other warranty either expressed or implied is hereby made.

Our compensation is not contingent on an action or event resulting from the analyses, opinions or conclusions in, or the use of this report.

Scott A. Maxwell is a Texas Licensed Mold Consultant and EPA Certified Inspector & Management Planner and NIOSH 582 Air Monitor, personally reviewed the available documentation and made personal inspection of the site.

Respectfully submitted,

MAXWELL ENVIROTECH, INC.

 7.24.2008

Scott A. Maxwell, I.H. - Pres.

TX#MAC0314

SM:ym
enclosures

CG&S Design-Build Probable Cost of Construction

Date: 10-Nov-08
Client: Sylvia & John Dudney
Address: 4211 Avenue G

Phase: Remedial Estimating
Job Description: Restoration/ Rehabilitation at 4211 Avenue G



Construction Costs				Current Estimate	Notes
Category	Materials	Subs		Estimate	
1	New foundation at garage	20,078		\$ 20,078.00	excavate and pour beneath existing shared structure
	Basework/walkways on private property	7,400		\$ 7,400.00	demo existing
	Porches/ stoops/landings/ exterior stairs	4,200		\$ 4,200.00	Includes concrete demo
	New foundation piers at house	35,000		\$ 35,000.00	
	Associated substructure reinforcement (shaker beams, etc)	12,165		\$ 12,165.00	
	Remove and replace existing underpinning to access foundation	4,444		\$ 4,444.00	
2	General Conditions, Protection of Finishes, Hardware & Accessories Installation, Venting, Temporary Protection, General / Daily Site Cleanup/Interior & Glass Cleanup (1-polish out).	47,884		\$ 47,884.00	
3	Port-O-Car	1,200		\$ 1,200.00	
4	Dumpster	5,625		\$ 5,625.00	
5	Survey and Inspection Fees	2,000		\$ 2,000.00	
6	Demo: Required demo of garage	1,890		\$ 1,890.00	
	Demo at original porches	7,500		\$ 7,500.00	demo to facilitate restoration of original porches/terraces
	Open existing walls/ceilings as necessary for access to MEPs	5,670		\$ 5,670.00	
	Demo existing floor/ ceiling materials as necessary	2,835		\$ 2,835.00	
	Demo upstairs kitchens(2)	1,134		\$ 1,134.00	
	Demo central stairway (non-compliant)	2,268		\$ 2,268.00	reconstruction of stairway necessary to meet codes
	Remove subfloor as required for access	378		\$ 378.00	
7	Rough and Finish Materials:	34,562		\$ 34,562.00	Cornice, exterior trim, porch ceilings and trim, Columns, reframe stairs, walls/ceilings of stairwell, and garage framing
					Garage shoring/bracing, Garage roof/wall framing replacement/repair, House cornice, exterior trim, columns, porches, Stairwell walls/ceilings stairs, close up non compliant stairways
8	Framing Labor	54,035		\$ 54,035.00	Included / restore existing
9	Doors: Interior and Exterior			\$	
10	Overhead Garage Door & Opener	2,600		\$ 2,600.00	
11	Windows	44,000		\$ 44,000.00	Demo existing windows / Replace all windows
					As a result of window replacement, existing cracking in stucco and subsequent cracking/damage as a result of house leveling is assumed that all stucco will need to be completely replaced
12	Masonry: House and garage demo and new stucco	83,998		\$ 83,998.00	re-roof house and garage replace roof vents/ flashings, re-fresh all penetrations
13	Roof	25,760		\$ 25,760.00	Identify and correct repairable plumbing and gas replace plumbing and gas as required- allowance for 160 hrs. ea. plumber/helper
14	Plumbing & Rough Materials	15,000	17,600	\$ 32,600.00	assumed new midrange fixture at kitchen and 6 baths
15	Plumbing Fixtures	9,300		\$ 9,300.00	new hvac systems- 10 tons
16	HVAC	40,000		\$ 40,000.00	rewire house/wiring to code, rebuild service demo existing
17	Electrical & Rough Materials	71,691		\$ 71,691.00	
18	Electrical Fixtures- Included			\$	
19	Insulation	10,732		\$ 10,732.00	insulate at accessible walls/ceilings
20	Drywall, Tape, Floet, and Texture	10,890		\$ 10,890.00	replace all drywall where possible due to water damage/mold and access issues
21	Painting and Cabinet / Millwork Finishes	68,432		\$ 68,432.00	
22	Cabinets	15,600		\$ 15,600.00	assumed low to midrange cabinetry at kitchen/baths
23	Hardware & Accessories - Doors and Cabinets			\$	assumed reuse existing
24	Flooring	43,560		\$ 43,560.00	assumed flooring demo and replacement throughout home at midrange average
25	Carpet & Pad			\$	carpet assumed at some areas in general flooring budget
26	Countertops	5,040		\$ 5,040.00	low to midrange countertops in kitchen and 6 bathroom
27	Fiberglass Pans	5,000		\$ 5,000.00	
28	Ceramic / Stone Tile - All tile work	15,000		\$ 15,000.00	It is assumed that due to house leveling, all wall surfaces/finishes will require replacement
29	Trim Carpentry Labor	7,020		\$ 7,020.00	New trim labor as required/reuse existing trim where feasible
30	Appliances and Installation	2,500		\$ 2,500.00	low to midrange appliances in kitchen
31	Supervisor / Job Foreman 12 mos. @ 8 hr/day @ 25.00/hr	62,000		\$ 62,000.00	
	Construction Costs Subtotal	58,862	755,784	\$ 1,314,646.00	
			Markup Divisor: 0.80	\$ 1,023,279.69	
Number of months of project-min.				12	
ATTENDED ESTIMATE				\$ 1,023,279.69	
TOTAL FOR CONSTRUCTION COSTS INCLUDING ALL OPTIONS				\$ 1,023,279.69	

4213 Ave. G. Sylvia Dudney - Rehab estimating

One story Garage 1163 ϕ

house Foundation totals - 2.433 ϕ x 2 level = 4866 ϕ

covered front porch area 579 ϕ

total area under roof = 3012 ϕ

7400

4200

flatwork porches/stoops/sidewalks at house (not street) 740 ϕ
demo 7 landings / stoop pair 2 landing / 1 stoops
500,500 800 600 400 1200

pour 70 piers + beams / reinforcement etc.

35000

70 piers @ 500 ea. = 24500.00

12165

+ floor framing / shaker beams etc. @ 5/ ϕ = 12165

4444

demo / replace under pin = 444 ϕ @ 10/ ϕ 4444.00

416310

Restore porches - rear (UP) side (2lvl.) front (Atrium hd.)

Remove/replace / repair damaged cornice @ all fascie

porch ceilings etc. \rightarrow R+F mat-ls. 222 lf - fascie

@ 5/lf. 1110 / porch ceilings / trim 2538 ϕ @ 5/ ϕ 12690

✓ Demo Labor - Porches - 0/4 2 wks 84 x 90 7560

✓ Framing / cornice / labor Porches / 3/6 2 wks. 108 / 126 x 90 = 21060

✓ Porch columns @ 1000/ea. 1 + m = 5000

44000

Wdw replacement 44 ea @ 1000 ea. 44 ea @ 44000

Stucco work (mostly replacement) 222 lf x 30 = 6660

79,920

@ 12/ ϕ = 79,920

21,500.00

Roofing / flashings / risers / Penetrations / gutters
3012 x 1.4 = 43 sq.

43. sq. @ 450/sq. + tear off 500/sq.

27225

Painting @ 5/ ϕ 5445 =

Totals

Hard cost subtotal 282164

General Conditions 89 22573

Supervision 82 22573

subtotal 327,310

$\div .75$ 436,413

- ✓ 29075 Garage remediation 1163 ♂
- ✓ 17445 New Garage Foundation @ 25/♣
- ✓ 4250 Shore walls / temp supports / replace / repair damage
New roof framing etc.
- ✓ 1890 Roofing $1163 \times 1.4 = 17 \text{ sq.} @ 250/\text{sq.}$
- ✓ 2500 Demo as needed. 45 hrs. @ 42
- ✓ 8141 Garage Doors.
- ✓ 4000 Electrical Wiring @ 7/♣
- ✓ 14076 Electrical Service Hood
- ✓ 5815 Siding / Ext. Cladding / Stucco, 1173 ♂ wall footage @
12/♣
- ✓ 5815 Paint @ 5/♣ 1163 ♂

Subtotal Garage (land costs)	87192
GC	6975
SUP	6975
Subtotal	101,142
+ .75	
total Garage	134856

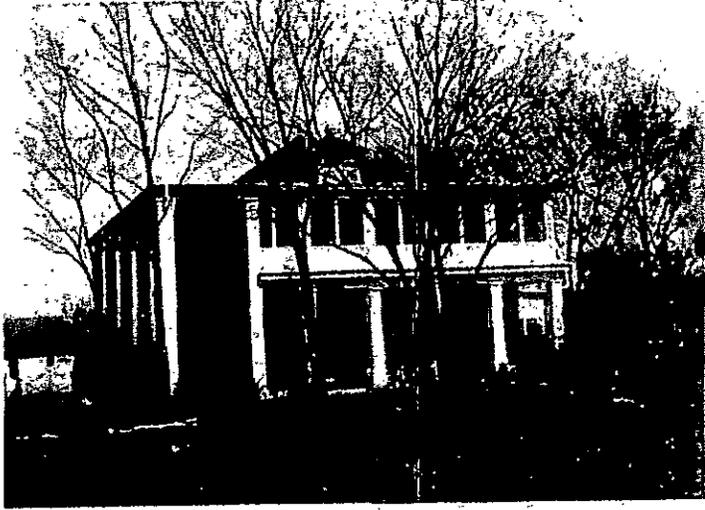
Occupancy History 4213 Avenue G

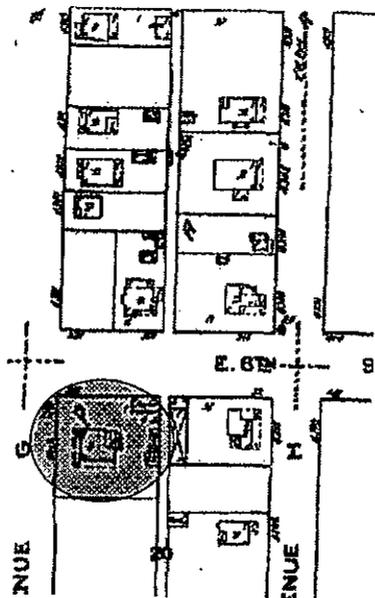
City Directory Research, Austin History Center
By City Historic Preservation Office
March, 2007

- 1987 Helen D. Nohra, owner
Retired
- 1981 A: Vacant
 B: No return
- 1975 No return
 B: No return
- 1970 Greg Truelove, owner
No occupation listed
- 1966 Mrs. Helen D. Nohra, owner
Proprietor, Parkview Nursing Home, 56 East Avenue
Also listed are Charles Nohra, a book-keeper for Russell J. Horn, a lawyer with offices at 711 W. 7th
Street; Charlotte Nohra, a pharmacist at Mt. Carmel Hospital; and Sylvia Nohra, a student.
- 1962 Mrs. Helen D. Nohra, owner
Proprietor, Parkview Nursing Home, 56 East Avenue, Shady Oaks Nursing Home (with Mrs. Lucille
Baker), 804 S. 1st Street, and Vice-President, Allandale Nursing Home (Mrs. Lucille Baker, president),
2105 Cullen Avenue)
- 1958 Mrs. Helen D. Nohra, owner
Proprietor, Parkview Nursing Home, 56 East Avenue.

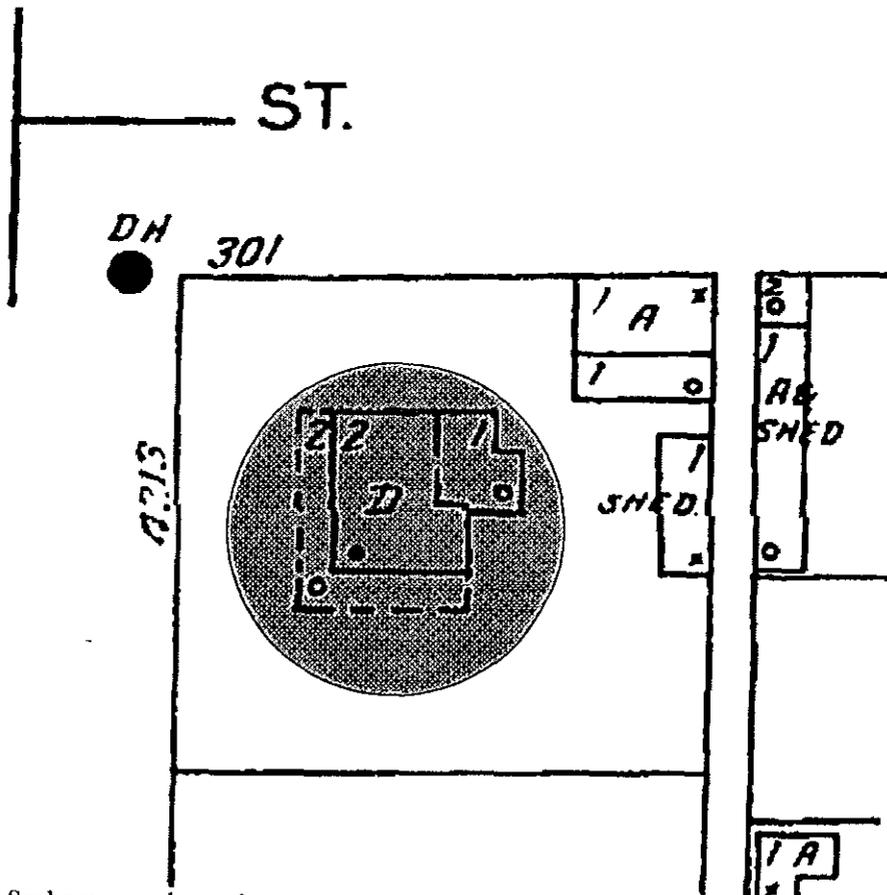
Rear: Philippe and Maria Saucade, renters
 Laborer
- 1954 Mrs. Helen D. Nohra, owner
Manager, Parkview Convalescent Home, 56 East Avenue
- 1952 Jim and Corrine Larvin, renters
Jim: Student
Corrine: Lab tech, D. William P. Morgan, physician, 306 Capitol National Bank Building
Also listed is Bernard J. Larvin, a student at UT
NOTE: Charles J. and Helen Nohra are listed as living at 56 East Avenue (the address of the
Parkview Convalescent Home); Charles J. Nohra operated the Monte Carlo Café at 903 E. 6th Street.
- 1949 Eugene and Betty Schuster, renters
Salesman
- 1947 Charles and Helen Nora, owners
Manager, Golden Glove Inn restaurant, 721 E. 6th Street
- 1944-45 Vacant
NOTE: Charles and Helen Nohra (or Nora) are not listed in the directory.
- 1942 Dewey C. and Josephine H. Bradford, owners
President, Bradford Paint Company, 9th and Colorado Streets
NOTE: There is also a listing for the Gamma Phi Beta Sorority at this address.

- 1918 Clyde A. and Myrtle Bradford, owners
President, C.A. Bradford Company, paints, glass, and wall papers, 705 Congress Avenue.
Also listed are Mrs. Lula V. Bradford, the widow of Christopher C. Bradford, no occupation given;
Dewey C. Bradford, a student, and Thelma Bradford, a student.
- 1916 Clyde A. Bradford
President, C. A. Bradford Company, wall paper and paints, 705 Congress Avenue.
Also listed is Lula V. Bradford, the widow of Christopher C. Bradford, no occupation given; Dewey
Bradford, a student; and Thelma Bradford, a student.
NOTE: This house is the only house in this block on both sides of the street.
- 1914 Clyde A. Bradford
President, Bradford-Dorflinger Company, paints, oils, varnishes, wall papers, 705 Congress Avenue
Also listed is Lula Bradford, the widow of Christopher C. Bradford, no occupation given.
- 1912-13 Clyde A. Bradford
Lands and city properties, 418 Littlefield Building
Also listed is Lula V. Bradford, the widow of Christopher C. Bradford, no occupation given.
- 1910-11 George E. Christian
President, Austin Lumber Company, 220 W. 2nd Street.
Also listed is George E. Christian, the secretary-treasurer of Austin Lumber Company.
NOTE: The Bradfords are not listed in the directory.
- 1909-10 William A. Stewart
Real estate
NOTE: House is listed as 4215, and is the only house on this block.
NOTE: George Christian (no occupation given) is listed as living at 310 W. 10th Street; George E.
Christian, a student at the University of Texas, is listed at the same address.
- 1906-07 Address not listed





The 1922 Sanborn map shows the house with a two-story wraparound porch as shown in the historic photographs.



The 1935 Sanborn map shows the two-story wraparound porch and a one-story rear addition.

HF-5108.

BRADFORD, Dewey Charles

American Statesman
July 19, 1936

BRADFORD PAINT CO.

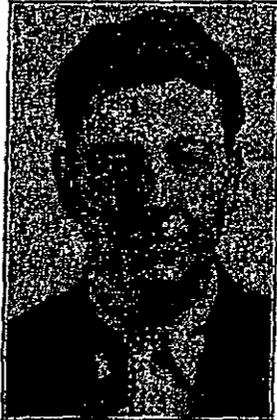


Photo by Jensen Studio

Dewey Bradford

Serving Dealers
Wholesale in the
Following Towns:

Bartlett
Bastrop
Belton
Bertram
Burnet
Cameron
Elgin
Florence
Georgetown
Giddings
Granger
Hutto
Killieen
Lampasas
Leander
Liberty Hill
Llano
Lockhart
Manor
Rockdale
Round Rock
Rogers
San Marcos
San Saba
Smithville
Taylor
Temple
Thorndale
Thrall

Serving Central Texas
Wholesale Retail

**DISTRIBUTORS FOR 27
PAINT, WALPAPER AND
ART MATERIAL LINES**

OUR OBJECTIVE

1. To carry in stock the largest possible amount of materials necessary to supply any demand.
2. To select for the customer safe products that he may have the cheapest that is good and the best that money can buy; assortments in grade, color and price.
3. To be an absolute authority on the method of application, chemistry of the product and responsible for the service of everything we sell.
4. To employ intelligent people who are completely trained in every detail — SPECIALIZATION—
5. To serve Austin and our customers faithful to one ideal, quality. Independent— Free to choose from all the world the best, most efficient, sensible products for our friends, the Painters, the Architects and decorators.

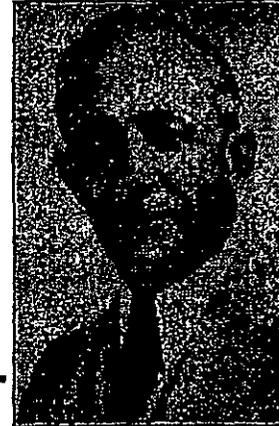


Photo by Jensen Studio

C. B. Mallory

Jobbers for the following lines:

Benj. Moore & Co.'s Paints.
Complete Line
Reardon's Bondex and Modex
Dutch Boy Lead, Nat'l Lead Co.
Pol-Mer-Ik Linseed Oil
Day's Shellacs
Illinois Aluminum
Sunflex Casein Paint
Valspar Varnish
Periseal Varnish
Tilley Ladders
Painter's Supplies
Wooster Brushes.
Wallpapers from
Birge, Lennon, Strahan,
Becker-Smith-Page, Niagara.
Paper Hanger's Supplies
Picture Mouldings from
Klicka
Grumbacher Art Brushes and Supplies
Winsor Newton Art Colors
Show Card Colors and Boards
Artist's Canvas and Papers
Pictures, Oils, Water Colors, and Prints.
Picture Frames
Insulation—"Metallation"
Old English and Jewel Floor Wax
Polishing Brushes

Ariz. St. 7/19/1936

Colorado at Ninth St.

WALL PAPER. PICTURE FRAMING AND ART MATERIALS

Dewey Bradford

AF-BLOG
BRADFORD, Dewey Chavis

'Art's the water, I'm the windmill'

the direction of the

By MARK SEAL
Citizen Staff

It was a morning now lost in time. The phone rang. Dewey Bradford, founder of the Country Store Art Gallery, answered it.

"Mr. Bradford," the woman's voice said. "I want you to make my husband famous."

The woman's husband was a painter, Melvin Warren, and Bradford had never heard of him. But not being a man to judge something before he's seen it, Bradford told Mrs. Warren to send her husband to Austin with 10 of his best paintings.

When Warren arrived, Bradford found an artist who didn't know his own talents. His paintings were surrealistic "twilight zone" scenes, but in his work Bradford saw a glimpse of talent.

"I told him to paint natural things," Bradford remembers. "He was to do 10 oil paintings for me and the tenth would be his masterpiece."

So it was. Warren, constantly coached by Bradford, improved with each canvas. Gone was the surrealism in his art. In its place, Warren painted things that he knew best — Texas scenery.

The tenth painting, "A Stopover at Boerne," with its rustic country stagecoach scene, became not only Warren's masterwork but a true Texas art classic. His work soon hung in Lyndon Johnson's White House and the homes of the privileged.

Mrs. Warren's desire, expressed in the phone call, had been realized. But for Bradford, it was just another instance of an artist finding justice.

Today, Warren's painting hangs on a wall in Bradford's home near Zilker Park. The painting is accompanied by the works of other artists whom Bradford has helped, criticized and commissioned through the years.

Bradford is Austin's premier patron of the arts and though he is now 80 and his Country Store is under new management, the subject of art is indelibly painted on Dewey Bradford's mind.

"An oyster will not produce anything unless there is a piece of sand in his belly," says Bradford, standing in the center of his living room, his back to the wall of paintings and facing a picture window full of the park and the Austin skyline. "Well, it's the same with the artist. He must be irritated to produce his best work."

To artists like Warren and Porfirio Salinas, Dewey Bradford supplied the grain of sand.

Bradford's history is a long story and, when asked about it, he struck a lecturer's pose in front of the picture window, in his bright red western shirt and orange scarf, and began a steady stream of oratory.

"If I had any dreams or ambitions at all, it was surely as a thespian," he explained. "I was in dramatics in all manner of fact at UT. Later I went to Hollywood and played Ramon



Dewey Bradford is Austin's patron of the arts. The artists whom he's helped, criticized and commissioned now have their work hung on the walls of the wealthy and their names inscribed in the annals of history. Citizen photo by Mark Seal

could hear the news and be near the bar.

"This new era," Bradford continued, "made people conscious of their decor. In order to let their image reflect their personality they needed decorative accessories."

"This was the threshold to admit people of talent. There was an impetus of sketches and realistic photography. Local artists brought in original oils on canvas. The artists that sketched the outdoor scenes up and down Bull Creek considered the Texas wildflower to be exotic and you'd think they'd just discovered the cactus in bloom. Their art was an awakening for the people of Texas who had always accepted all this beauty because it had always just been there."

Bradford paused, for emphasis, and said, "New paragraph."

"Then there appeared Porfirio Salinas," he said. "This artist transported to canvas an honesty in nature. He did the creeks, wildflowers, hills of burning colors, ranches and the Texas landscape. Born in Bastrop, his paintings were faithful to the seasons. And he became famous for the reason that he never changed his category of art and painted only the rustic scenery (with which people were familiar.)"

Bradford's relationship with Salinas was one of the most important ones of his and the artist's life. For Salinas, whose bluebonnets and Texas land-

scapes, became Texas' foremost realist. He died in 1973, but today the art of Porfirio Salinas has never been more alive.

According to Dewey Bradford, the greatest artist has never painted. The strongest man doesn't know his own strength. The greatest writer has never appeared in print. The finest voice has never been heard.

And it's all because the artist, a strange creature if there ever was one, doesn't usually have the ability to get his art to the people.

"Few people have been allowed to reach their peak as artists," Bradford said. "Most art has been accidental and only a very small percentage of artists is ever recognized."

"Take this watercolor," he said, pointing to a crude Mexican painting hanging on one of his kitchen walls. "I picked this up in Mexico for \$2. This guy's a great painter. He's down there starving to death and I could make him famous."

Now that Bradford has retired and the artists whom he has helped have received their proper place in history, these are days for retrospection.

"In the language of food, I'd say I ran an artistic smorgasbord," he explained. "It was all full of flavor and spice and there was never one picture that was to hang alone."

"To me, the artist is the conquistador."

And you? Possibly the horse? "No," he said with a grin. "Art is the water in the ground. And I — I'm

no date

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DEWEY BRADFORD

Mr. Dewey Charles Bradford was born on October 4, 1898, in Round Rock, Texas, the son of Christopher Columbus Bradford and Lula Coffey Bradford. He is a former heavyweight boxer, a chariot driver, a football player (a guard for The University of Texas Longhorns), and a World War I marine. He has acted in local productions, and will be remembered for his role in "The Drunkard." He painted pictures for a number of years, and some suspect he was a much better artist than he admitted. He is a masterful story teller. His picturesque vocabulary and graphic narrative style reveal that he could have been a capable writer in addition to all his other accomplishments. His various trips, both in the United States and elsewhere, make him a most interesting conversationalist. He has made many trips to Europe, collecting art and making friends who were instrumental in locating many of the lovely paintings and art objects he has displayed and sold at his Country Store Gallery in Austin.

Mr. Bradford is not the man who sold a refrigerator to an Eskimo, but he could have sold the salesman ice cubes to carry as samples. Part of the charm of visiting his limboed-oil-and-landscape salon is discovering the proprietor's mood. One may be greeted warmly or coldly, flattered, entertained, or ignored. One of his favorite approaches is to go up to an old friend with extended hand and an apologetic smile and say, "I swear I have seen your face a thousand times, but I can't call your name."

Having thus put the visitor at ease, Mr. Bradford may follow up with several frank observations as to the man's generally run-down appearance, his seedy apparel, and his atrocious taste in any and all matters pertaining to art. Impressed with his own unworthiness, the customer humbly accepts Mr. Bradford's vastly superior judgment in the transaction at hand. Dewey does not assault total strangers in this manner, of course; and his friends have learned that his wide knowledge of art and his concern for their satisfaction make him a man to be trusted. His charming and persuasive manner also make him a master salesman. His versatility extends to the related fields of interior and exterior decorating; and in this work he has the help of his wife Josephine, a lovely lady who bears up well under the strain.

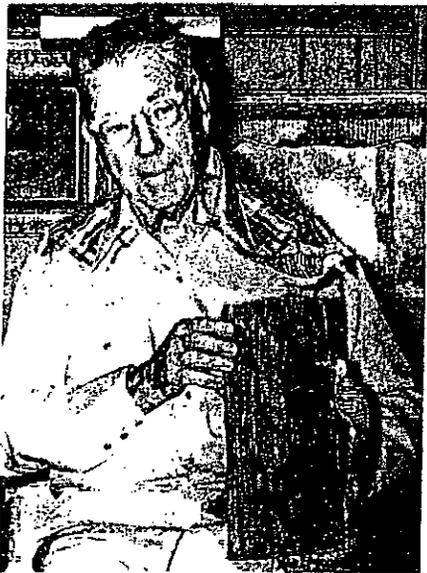
Porfirio Salinas was one of many artists who took refuge in Dewey Bradford's sanctuary. As a result of his association with Austin's paint-art-and-portrait entrepreneur, he became better known in Austin than in his native San Antonio. For three decades

BRADFORD, Dewey Checks Salinas's boxes. 192

prize it above all his other valuable possessions and regrets that Roy Bedtchek did not live to see it.

The writer is indebted to Josephine Bradford for the biographical data on Dewey Bradford, and to Dewey himself for the story of his woodpecker masterpiece.

By Mabelle Purcell



Mr. Dewey Bradford displays his prized historical artifact, a woodpecker's nest cut from a telephone pole, with three woodpeckers artistically mounted on it. Photo by Joe Coltharp.

Bradford pushed Salinas — pushed his art on the market, that is, because Salinas was a full-time artist who pushed himself. He was no more averse to making money than Bradford. This may have had something to do with their rocky relationship, at one time bringing the artist to the point of accusing Bradford of holding out commissions from him. Dewey produced evidence substantiating his innocence and did not hold the incident against Salinas since he well knew that some artists are temperamental.

Salinas' range of artistic subjects was not great; but he knew a bluebonnet, a huisache, hanging moss, creeks, and Texas skies when he saw them. According to his biographer, Ruth Goddard, he knew them from his early youth, a situation which made John Connally ask Bradford why, if the quality was the same, the price (of his later paintings) should go so high? He got no answer, but "Big John" should have known about the law of supply and demand. Salinas, who came from humble beginnings, made it rich and became world famous when President Lyndon Johnson purchased a number of his paintings for the White House and for his ranch home. He left a legacy which Dewey Bradford has promoted in a businesslike manner.

Salinas was only one of many artists whose talents Dewey recognized, took into a business arrangement, and guided in successful careers. He persuaded these artists to paint what customers liked to buy and featured their works in exhibits and gallery showings.

Roy Bedtchek, the famous Texas naturalist and lover of birds, had observed the woodpecker for many years and regarded him as the clown of the bird world. He was also impressed by the bird's carpenter work on telephone poles. Roy observed that the hole on the pole was always on the east side, oval in shape, and beautifully and skillfully beveled, as if it were made by the tools of a master craftsman. Moreover, all this careful labor and planning were not without logic. This bird house was intended as a permanent home-stead for generations of woodpecker families.

Roy explained to Dewey that woodpeckers deserted the trees in the forests when telephone poles were introduced because it was easier for the birds to dig in the softer wood for insects. That, of course, left many magnificent forest trees unprotected from the insects. After the poles began to be chemically treated and telephone wires were sometimes laid underground, however, the birds found it necessary to return to their original habitat for a living.

To commemorate the telephone-pole era, Miss Carol Peabody, an artist, sculptor, and naturalist, accepted the Bedtchek observations as a challenge and produced a museum art piece. She cut a section of a pole with a woodpecker's nest in it and artistically mounted three woodpeckers on it. The birds were artificial but covered with real feathers. This historical artifact was presented to Mr. Bradford, who

Book review by "Bill" Warren of Ruth Goddard's *Porfirio Salinas*, published in the *Austin American Statesman* on November 23, 1978.

JOSEPH M. BURGER

As a phenomenal boy soprano, Joseph M. Burger of San Antonio sang professionally at the Princess Theater, a combination movie and musical theater where the present Frost Brothers store is now located, and at other prominent places in San Antonio. After his voice changed to baritone, he won two scholarships from the Texas Federation of Music Clubs to study under Mrs. Arndt and with William Shakespeare, both of Chicago. The latter was a son of the famous William Shakespeare, a voice teacher of London, England.

After graduating at the American Conservatory of Music in Chicago, Burger did postgraduate work at the Juilliard School of Music in New York. He studied under such famous teachers as Eleanor Mac Teller, whom he considers his best teacher. She taught Eileen Farrell, Jan Peerce, Roberta Peters, Brian Sullivan, and Mack Harrell, all Metropolitan Opera Company artists. The latter was also a Texan and excellent both in recitals and as a teacher. Burger's other excellent teachers were Karlton Hackett and Edward Sacredote in opera, and Soudor Radoravich, all of Chicago, and Mary Jordan, Joseph Regno, and Monist Singher. His Town Hall debut in New York was with Fay Foster, the renowned song writer of the Fay Foster Trio. He appeared successfully in concerts and operas in New York, Chicago, Wichita Falls, Ft. Worth, Dallas, Corpus Christi, San Antonio, Austin, and other places.

For a time, Burger travelled as field representative out of New York for the Civic Concert Service. He also taught in two Texas universities, The University of Texas at Arlington and Trinity University in San Antonio.

In his later years, Burger maintained studios of voice and conducted choirs for five years at St. David's Episcopal Church in San Antonio. He then moved his studio to Corpus Christi and conducted the choir in the Church of the Good Shepherd. During this latter period he also had a studio in nearby Robstown, Texas. He taught in a special room in the Purcell home one block from each of the three public schools, elementary (1-3), middle (4-6), and high school (7-11). This location provided an excellent opportunity for pupils (with parental approval) to step across the school playground and enrich their lives with all kinds of music. This room was also used by another famous musician, George Banvar, to teach any instrument anyone had the desire to learn. The three Purcell children, then teenagers, were taught by both teachers.

The three Purcells provided the string ensemble for all golden wedding anniversaries of that area, church functions, and school

appropriate measures to recognize this valuable resource. We will be glad to assist in any way that we can.

Thank you all for your many hours of hard work to preserve what is best about Austin for future generations.

Sincerely,

Courtney Read Hoffman

Courtney Read Hoffman

President